

COVER ILLUSTRATION

MARIA MARTINEZ • FAMOUS INDIAN POTTER  
OF SAN ILDEFONSO RESERVATION, NEW MEXICO  
WITH HER HUSBAND, NOW DECEASED.

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# DESIGN

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VOL. 48 • No. 9



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May-June, 1947/vol. 48 no. 9

## COVER ILLUSTRATION

**Maria Martinez • Famous Indian Potter of San Ildefonso Reservation, New Mexico With Her Husband, Now Deceased**

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### CONTEST FOR ORIGINAL MODEL FOR A STAGE SET

• Many of our readers will no doubt be interested in the contest for an original model for a stage set conducted by the Philadelphia Art Alliance in co-operation with the American National Theatre and Academy. Prizes for original one and three-act plays are also offered.

Any classic or contemporary play may be chosen. Sets to be entirely original. Models to be built on scale of one-half inch to one foot based on actual proscenium opening 40 feet in width 20 feet in height, proscenium arch masking 8 feet wide at the top and sides. Stage depth 30 feet. Note: Border, inside regulation proscenium above, may lower height if desired. Sets must be wired with regulation light bulbs to plug in. Sets must be on solid board foundation. Models will be judged with stage floor level of set 48 inches from floor of room.

The first cash prize is \$100.00; second cash prize, \$50.00; honorable mention, \$10.00. The models for the Stage Sets will be exhibited in the Art Alliance Galleries from November 17, through December 7, 1947. The prizes will be awarded by famous Producers, Playwrights, Actors and Critics through ANTA at a civic ceremony at the Philadelphia Art Alliance, during the exhibition of the Stage Models, the exact date to be announced.

### GENERAL RULES AND REGULATIONS

Anyone, professional or amateur, resident within a 75-mile radius of Philadelphia may enter these contests, if they have not had a play produced by professional theatre. There is no admission fee. The contestant's name must not appear anywhere, but must be typed on a separate sheet of plain paper and placed in a sealed envelope with the name of the model on the outside. These will be opened after the awards. Contestants may enter any number of manuscripts and work in one or all of the three classes. No contestant may win more than one award. Author's royalty will be protected. Stage sets must be delivered by the contestant to the Art Alliance, 251 South 18th Street, Philadelphia 3, Pa., on Sunday, November 16, 1947, between noon and 5 P. M. Rejected entries must be removed at once.

### HIGH SCHOOL STUDENT WINS ART AND PHOTOGRAPHY CONTEST

• The Condé Nast Publications have announced the winners of their first Art and Photography Contest for students in high schools, colleges, and specialized schools. John Robinson, 17, of Sandy Star Route, Utah, won first prize, consisting of a year's job in one of the Condé Nast Publications' Art Departments or \$2,000 to be applied on further art training. He is a student at Jordan High School, Sandy, Utah. Second prize, of a six months' job in one of the Condé Nast Art Departments or \$1,000 for specialized art training, was won by Harvey Dinnerstein, 18, of 219 Grafton

Street, Brooklyn, N. Y., a student at the Art Students' League. The winners, both of high school age, were chosen from 2,839 contestants from 969 schools and colleges.

Originally a part of VOGUE'S Prix de Paris, which is open only to college seniors, the contest was taken from one section of the Prix, and made into a separate contest available to all students in the United States. It was announced last November, and closed on February 1st. No notice of the contest appeared in any publication, though letters and rule booklets were sent to schools throughout the country.

The contestants were questioned as to their interests in art or photography, ambitions in either field, and tastes in art, music and literature. Photography entrants were requested to name their three favorite photographers, giving reasons for their choice. Each contestant was asked to give his conception of a fashion magazine of the future, (in 8 pages), as to layout, typography, new forms of fashion presentation.

The Condé Nast Publications will announce a second annual Art and Photography Contest in August.

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JANE GLASS, textile decoration, recreational crafts  
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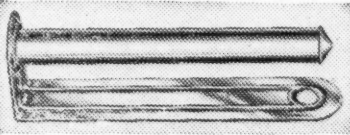
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*This altar painting in the church at Santa Cruz, New Mexico, is an example of the rare beauty in the early Spanish-American art.*

# NATIVE ARTS OF NEW MEXICO

By HESTER JONES

Among the color and enchantment of New Mexico there is a rich art heritage which has, for the most part, been little understood. Here is a wealth of interest for the student and artist. It is vital that Americans in general gain a real appreciation and understanding of the arts of the Spanish-American and American Indian. They are both worthy of a deeper admiration. The Spanish-American has a rich heritage of influences from Persia and Greece and Byzantium which had percolated into Spain and colored her artistic expression by the sixteenth century when the Spaniards began to emigrate to our country. Though isolation may have retarded this people's development,

their creative gift contains treasures from the classics of other civilizations. And as to the Indian, we shall find him a master at expressing creative genius, in the realm of aesthetics, as well as of utility and religious symbolism. Each of these realms calls for a special kind of appreciation, and it has been pointed out that we display our confusion when we overlook this.

Santa Fe, New Mexico, has become a center of patronage of these arts. Aside from the tourists with their superficial eagerness and commercial influence, which is at least good from an economic standpoint, a few citizens have begun to take a more

(Continued on page 22)



THE GREEN CORN CEREMONY AT SANTO DOMINGO. From painting by Awa Tsira.

The first set of Indian ceremonial paintings was made for the Museum of New Mexico.

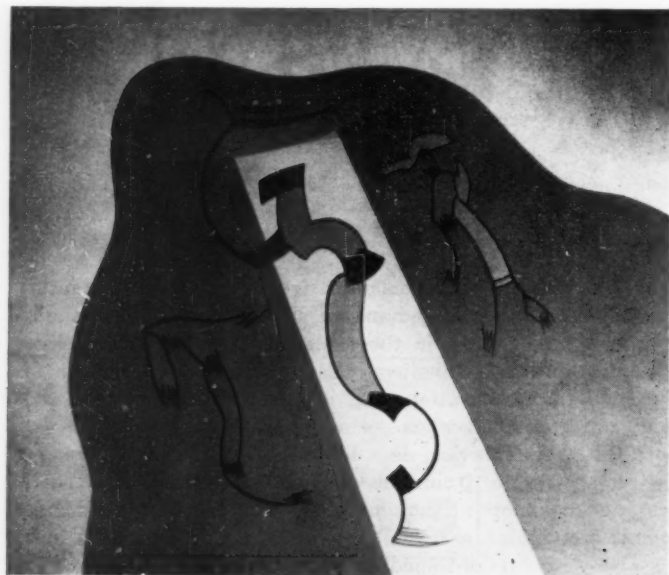
By HESTER JONES  
Curator of Art  
Museum of New Mexico  
Santa Fe, N. M.

## THE ART GALLERY OF THE MUSEUM

• Art and archaeology seem to go hand in hand. After the archaeologists and historians established a state museum in Santa Fe in the venerable Palace of the Governors, it became clear to the director, Dr. Edgar L. Hewett, that a new building for art was needed. Studies by Carlos Viera, artist of the museum staff, has led to the use of a Pueblo Indian and Spanish architectural style in the New Mexico building at the California Exposition of 1916; and also in the new Art Gallery which opened in November 1917, as a unit of the state museum, which became

OIL NUMBER 1, 1946

By Raymond Jonson



the forerunner of what is known as the "Santa Fe style."

Unpainted pine pillars around a patio, and pine ceiling beams, called "vigas," with carved corbels (or capitals) form the elements of decoration in this gracefully formed structure, with belfries and balconies following lines of the old adobe missions which seemed to grow out of the earth, built in the 1620s in New Mexico pueblos, by Father Benavides. The unpretentious spirit of honest design, and happy simplicity due to limited materials and tools, resulted in an accidental charm which the designers recaptured with rare success.

The permanent collection, special exhibits, and one-man shows are hung on the main floor. The Beauregard Gallery and Woman's Board Room are upstairs. On the west side of the square structure is the high-ceilinged auditorium, which was named for St. Francis, the patron saint of Santa Fe. The open-door or non-jury policy maintained by the gallery is unique, one of the few in the world.

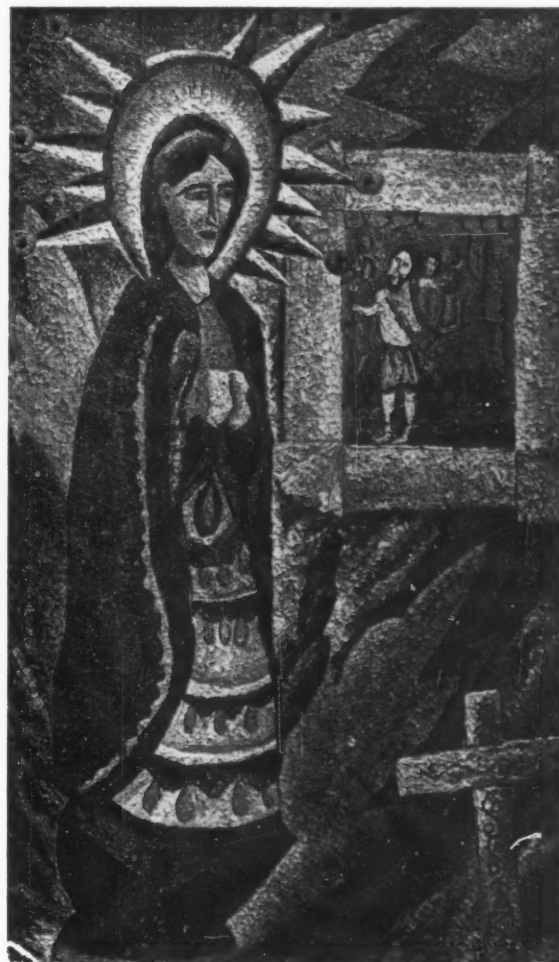
Among the earliest artists were Donald Beauregard, Sheldon Parsons, Arthur Musgrave, Warren E. Rollins, and Julius Rolshoven in Santa Fe; and Bert Phillips, Ernest L. Blumenschein, Joseph Henry Sharp, Oscar E. Berninghaus, and Herbert Dunton in Taos. A number of the finest artists in the country spent a few seasons in Santa Fe and gave pictures to the gallery. These included Robert Henri, Marsden Hartley, and George Bellows. Other early arrivals who stayed in Santa Fe are John Sloan, Louise Crow, Gustave Baumann, Gerald Cassidy, Will Shuster, Theodore Van Soelen, Fremont Ellis, Olive Rush, Eva Springer, Jozef and Tresa Bakos, Raymond Jonson, Albert Schmidt, and Datus Myers. B.J.O. Nordfeldt and Willard Nash were here for many years. Randall Davey, Cady Wells, Lloyd Moylan, Louie and Marie Ewing, William Lumpkins, Agnes Sims, Dorothy Stewart, Alfred and Dorothy Morang, Helmuth Naumer, Odon





THE BISHOP'S CHAPEL

By Theodore Van Soelen



OUR LADY OF LIGHT

By Howard Schleeter

## NEW MEXICO

Hullenkremer, Henry Balink, Arthur and Norma Hall, Stanley Breneiser, James Morris, Miki Hayakawa, Pierre Menager, Preston McCrossen, and Agnes Tait are among other established artists in Santa Fe. A long list of Taos artists includes Leon Gaspard, Joseph Imhof, E. Martin Hennings, Victor Higgins, Charles Berninghaus, John Young-Hunter, Howard and Barbara Cook, Gene Kloss, Emil Bisttram, Dorothy Brett, Louis and Beatrice Ribak, Eleanor Kissell, Helen Blumenschein, Ila McAfee, and Duane Van Vechten. Howard Schleeter, Kenneth Adams, Sam Smith, Frederick O'Hara, Ralph Douglass, J. R. Willis, Lloyd Goff, Eric Barger, and Walter Bambrook live in Albuquerque. Roderick Mead is in Carlsbad; Elmer Schooley in Silver City. Peter Hurd, of San Patricio, is the only well-known artist who was born in the state. John Skolle and Hayes Lyon spend part time in Santa Fe.

Lez Haas heads the art department at the University of New Mexico in Albuquerque. Dr. John Dietrich is head of the department at Highlands University in Las Vegas, assisted by John Horns. In two years they have built up an excellent department, which now claims as a summer visiting professor, Felix Payant, editor of "Design." Other schools in the state are developing good art departments.

Sculptors in the state include: Eugenie Shonnard, Foster Jewell, George Blodget, Pamela Bodin, and Ida Rauh of Santa Fe; Allan Clark of Pojoaque; Marie Weniger of Taos; Mimi Murphey of Albuquerque; and Oscar Green of Roswell.

This is necessarily only a partial list. Every artist in the state who can be reached has one work in the gallery's annual exhibition held from the first of August till after the fiesta in September.

The gallery has made a feature of Indian water colors whose history dates from about the time the gallery was opened, when

Dr. Hewett arranged with a few artists, discovered at the government school, for a series of ceremonial paintings, and for the first exhibition of the Indian work, which was encouraged by Elizabeth DeHuff whose husband was superintendent at the school. This truly distinguished art, which stresses ceremonial, animal, and home-life designs in a two dimensional style, with delicacy of detail which points to the oriental origin of the artists, has become recognized as one of the finest contributions to art in our day.

NEW MEXICO LANDSCAPE

By Peter Hurd







KASHARI (ANCESTRAL SPIRITS)

By John Sloan

Below: DIEGITO

By Robert Henri

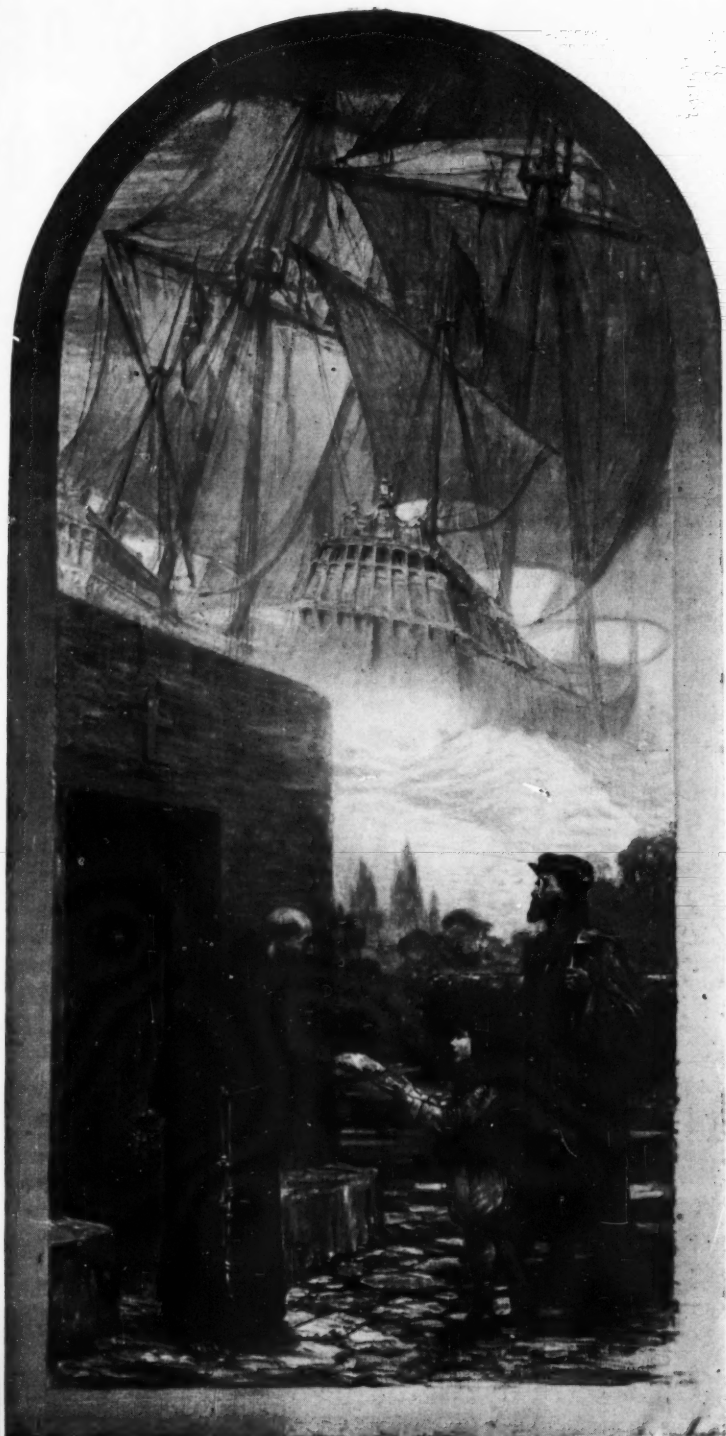


*Fascination with the Pueblo tribal ceremonies and racial types had a special impact in the early art development in New Mexico. Movement and design especially in the corn and eagle dances, the symbolism of impersonations and the character of costumes and artifacts, had a strong, emotional appeal.*

Below: CUI BONO

By Gerald Cassidy





VISION OF COLUMBUS

By Donald Beauregard

• At the time of the founding of the New Mexico gallery, Frank Springer, lawyer, scientist, scholar, did much to make it possible, through financial and advisory assistance. He had sponsored Donald Beauregard for a second year of study in France, where the designs for the murals of the museum auditorium were to be made. The series depicts the life of St. Francis, leading up to the discovery of New Mexico by Fray Marcos, and the building of the Franciscan missions. The panel of the vision of Columbus, called "Columbus at La Rábida", symbolizes the influence of St. Francis on Spain and the discovery of America. Beauregard died before the murals were made from his designs, and they were completed by Carlos Vierra and Kenneth Chapman. The group of impressionistic studies done by Beauregard in France in the early nineteen hundreds, which Mr. Springer inherited, is being hung in the gallery given by Mr. Springer, in memory of the artist.

Art influences in the state keep changing. Regional themes are less dominant. With its non-jury policy the Museum favors no school. It does not pass judgment. In its constantly changing shows, including many children's exhibitions to encourage art interest at an early age and more art instruction in the schools, it tries to keep the changing shows balanced. With the ever increasing number of leading artists who are becoming established in the state, there should never be a problem of deciding what is and what is not good art. The purpose of the gallery is both educational and cultural—the appropriate function of a museum maintained by taxpayers as this one is.

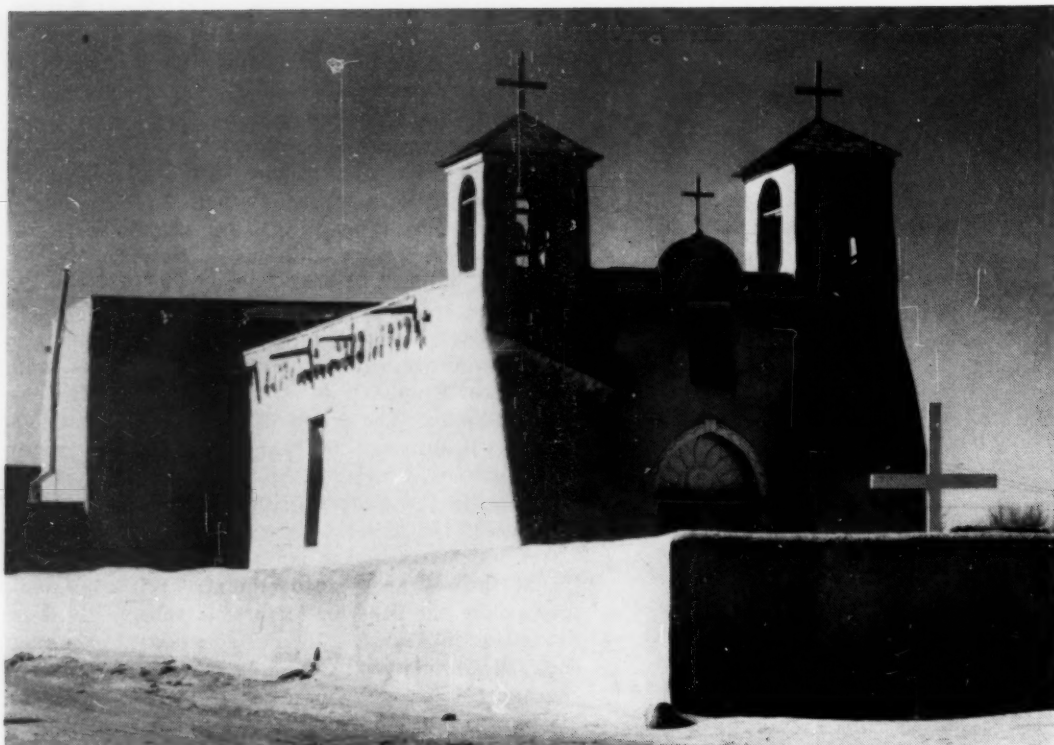


HEAD OF PUEBLO WOMAN IN STONE

By Eugenie Shonnard



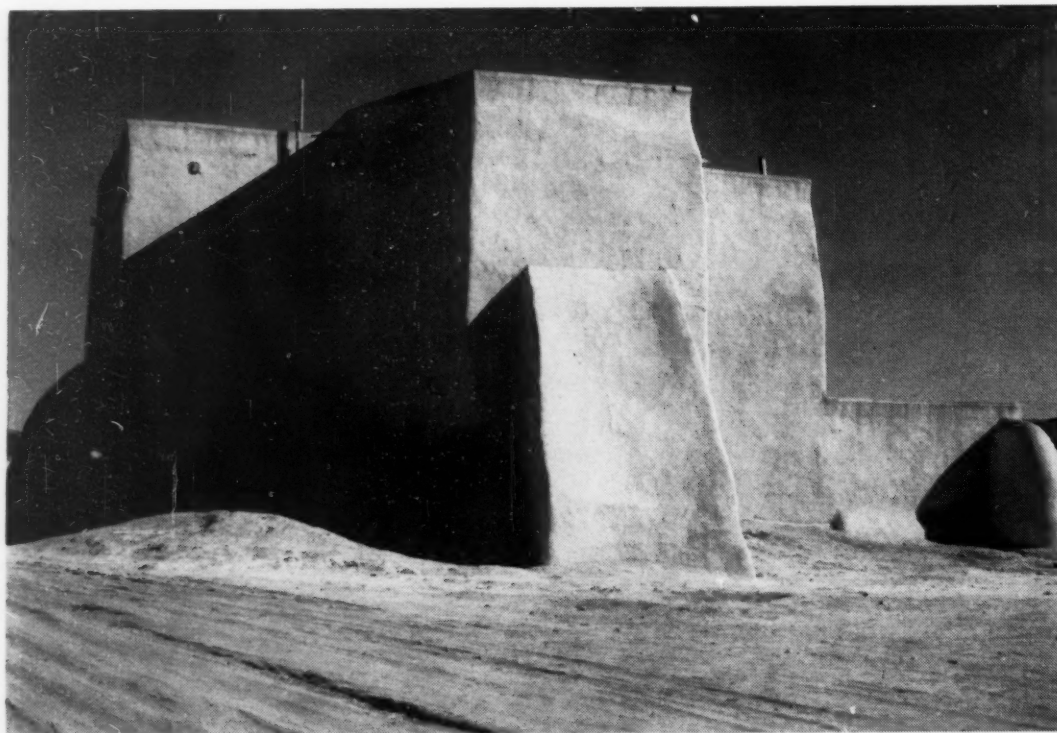
# MISSIONS OF NEW MEXICO



The Mission Church of Rancho de Taos is considered the most beautiful Spanish church in the Southwest. It stands magnificently in a solitude of vast horizons and distant peaks. The church, with its huge slanting buttresses, ranks as the finest example of Franciscan architecture in New Mexico.

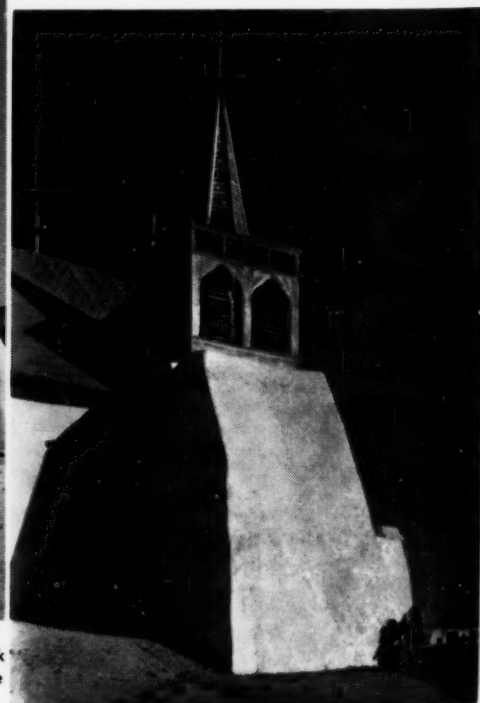
*The missions of New Mexico are of great importance socially and artistically. Many of them were built years before the pilgrims set foot on Plymouth Rock, by the Spanish Padres, assisted by the Indian converts. Built of adobe made from the very soil they have a simplicity of design and decor which has been the admiration of all art minded persons who have seen them. Many of the finest missions are in remote regions of New Mexico and have had very little said about them.*

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The rear view of the church of Rancho de Taos shows the crucifix shape. It was built of adobe with very thick walls to provide suitable support in 1772 during the period when many of the earliest California missions were being established. This view has frequently been painted by artists.

One of the towers of the mission at the Pueblo of Isleta. It was built between 1621 and 1631 by Fray Juan de Salas.



*Navajo  
with a  
full sk*



# NAVAJO INDIANS

The Navajo Indians are a healthy, thrifty tribe in which the arts of a high type are practiced. The men make fine jewelry and the women weave. They live a somewhat Nomadic life. In the summer they move their flocks of sheep to the plains and attempt a simple form of agriculture. They travel in covered wagons like the one shown below.



The Navajo silversmith works with crude tools, but his silverwork ranks among the finest Indian jewelry. This photograph was taken at the annual inter-tribal Indian ceremonial at Gallup, New Mexico. Navajo Indians became adept at silversmithy after the introduction of precious metals by the Spaniards. The silver necklace on the left features a combination of the crucifix and crescent design, while in the center a florin design with crescent is dominant. On the right the crucifix and double cross are featured. The necklaces shown here are from the laboratory of anthropology collection in Santa Fe.

Navajo women wear picturesque costumes with quantities of jewelry of excellent design, full skirts and shawls of their own make.





Clayton, New Mexco is a small town in the upper Eastern corner of the state. During the depression the superintendent, Raymond Huff, made the community realize what could be done by cooperation and an understanding of native materials. Since then the whole town has made it the center of all activities. See illustration at the left.

# A UNIQUE SCHOOL

By NORMAN PEAR

• When thousands of people all over the country were getting on the W.P.A., the same sort of thing was going on in Clayton. "People didn't have much to do in this part of the country then," said Raymond Huff, Superintendent of Clayton schools. It paralleled the problem of the 48 states. The one added difficulty was a result of Clayton's geographical location.

Situated in the Northwestern corner of New Mexico, on the edge of the Midwest dust bowl, the town of Clayton still feels the results of the wind storms in the Spring of each year.

Facing a dull situation and a dim future, as they were, the Clayton folks accepted an idea that came from the brain of Mr. Huff. The idea not only gave the town's people a million dollar High School for a mere \$450,000, (cost to the W.P.A. and the taxpayers) but also gave the whole town a minor boom.

Like any good design, Mr. Huff's idea did not come from a dream in the night, or in a silent moment of meditation, but developed over a long period of time. The original plan proposed a four wall addition to the gymnasium of the then modest school. Next, more Home Economic space was to be added; after that an arts and ceramics wing; then a football stadium was to be built. All of this was done.

One of the amazing features of the Clayton High School project is the utilization of native materials processed by local unskilled labor. Adobe blocks were made from local clay. Stone was cut and hauled from a nearby quarry. New Mexico white pine lumber was hauled to the scene of construction. Native fibers were corded and woven into rugs and cloth for the curtains. Dye was made from the Cochineal bug for decorative purposes. Vegetable dye also played an important part in the decoration of the rugs and bed spreads. All of these materials became an important part of the Clayton School design.

Paralleling the amazing work program that has been carried out in the building of the Clayton High School is the educational program that is being carried on there. Upon arriving at the Clayton school a tour of the plant was requested by one of our party. Among our group were two prominent New Mexico artists, John Horns, graphic arts instructor at Highlands University, Las Vegas, New Mexico, and Dr. John Deitrich, crafts instructor and head of the Highlands art department. Immediately the request

for a tour was granted and we were led to Superintendent Huff's office.

In Mr. Huff's office is a sample of almost every type of work being carried on in the school. Everything there serves a functional purpose. On the edge of each window hangs loom-woven Cochin-dyed curtains. Examples of metal crafts are there. All of the furniture had been constructed in the school woodshop. Loom-woven rugs cover the floor. Ash trays from the ceramic shop are on the superintendent's desk. Even the door through which we had entered was a product of the student's art. This item in particular catches the eye. Upon asking about its construction one is told that it was made of three pine boards closely fitted together. An unusual type of decoration was then added.

The first stop on a tour through the school, is a typical classroom. Here we see the same curtains that served as window decorations throughout the school. Of particular interest are the classroom seats. They are individual armchairs constructed of New Mexico white pine, and held together by wooden pins. The seats themselves are covered by checkerboard-woven strips made of cut rawhide. The care that is taken of the furniture was evident. No scratches or marks whatever appeared on any of the furniture.

A visit to the nurse's quarters is interesting. This room is furnished in a home-like manner with furniture made in the student wood shop. On the concrete floor lay several student-woven rugs. In one corner of the room is a full sized bed made from white pine. A beautifully decorated spread made of native material and of the same weave as the curtain covers the bed. The decorations were made of vegetable-dyed thread woven into a colorful pattern. The room as a whole presents the appearance of a well lighted comfortable bedroom.

In the Arts Department Robert Archuleta is in charge of the metal work. Here as in all other departments, the students are first made to understand that all objects made should have a functional purpose. With this basic principle in mind, the students go to work. Under the direction of Mr. Archuleta, bands are made for the furniture. The metal parts used in all construction and decoration are made in the metal shop as well as metal projects that the students may take home.





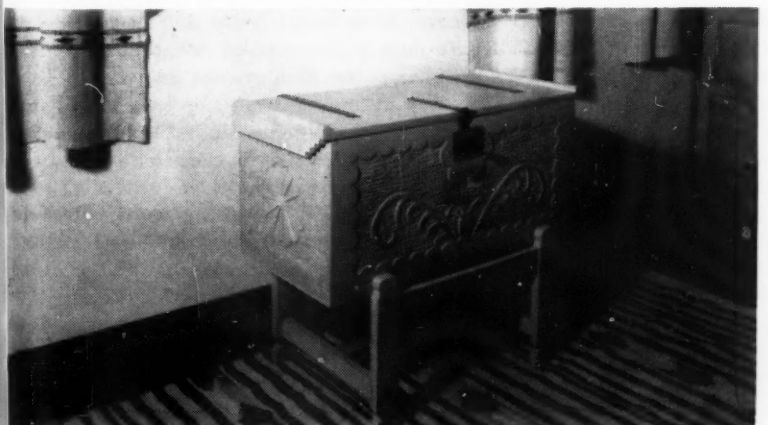
A typical classroom in the Clayton School showing attractive chairs and furnishings made by students and members of the community.



The school workshop serves not only the classes in school but those members of the community who may wish to create something for themselves.



An attractive lounge for the young ladies of the school was also furnished by home town skill and imagination.



A chest of native New Mexico pine adds to the meaningful interiors of the Clayton School.

Mr. Alcon was in charge of the leather department when the crafts addition was added to the school. At present, he owns his own shop at Mora, New Mexico.

As we approach the ceramic wing, the largest department in the Clayton School, we are introduced to Mr. Miles Gjonovich, a small slender little man who seemed to be intensely enthusiastic about his work. Mr. Gjonovich is a man who believes in experimental ceramics. As a result, he has devised many methods for motivating and holding his students' interest.

Ideas for projects in clay have been gathered from many sources. Clippings are cut from periodicals. Pictures suggesting new forms of light and dark patterns are kept in a storage scrapbook to give inspirational birth to new projects. Students are encouraged to use these materials and to go to the library for reference reading.

All the raw products such as clay, glazes, and the necessary equipment are available to the students, free of charge. After a semester's work is finished, the student receives one half of the projects he has made. The other half of his work is retained by the school and is offered for sale to pay for the materials used and to help maintain the department.

The Ceramics Department is not only the largest department of the school, but is also probably the most elaborately equipped. In one corner of the main workroom, which is comparable to a small gymnasium, stands a three by six-foot kiln. It is large enough in itself to bake glazed projects of small animal size. Heat is maintained by long jets of the gas-burning variety.

Along the center of the shop, running the length of the room, is a work bench approximately five-feet wide. To the right of the work bench, near the door entering into the planning room, is situated a large clay processing seive. Here, crude clay, transported from a nearby site, is refined. Several potter's wheels make up the rest of the major equipment.

Upon entering the storage room where saleable pieces are kept, one is reminded of a miniature fairyland. Tables fill the room, and shelves line the walls. Covering every surface are glittering objects of any imaginable color and description. There are small ash trays, large vases, medium-sized figures, stately roosters, colorful tea-pots plain cups and saucers, and a variety of other articles of varying designs.

In selling the finished ceramic products, prices are set from fifty cents to four and five dollars. Local exhibits of the student's work are held. At such times many pieces are sold. Many orders have also come in from various parts of the country for Clayton-made ceramic and carved wood products.

It is natural to wonder how the small town of Clayton with its 3,000 people, manages to find students for this school which could easily furnish educational opportunities for at least 1,000. We are told that students come from three states and a fifty-two mile radius to attend the school. Clayton although a small town in itself, is much larger than any of the neighboring towns. The villages that lie in the surrounding area are very small. None are capable of supporting a high school. Buses travel the long trails from every direction, bring the students to school each day and taking them home at night. At one time students came from over one-hundred miles.

Now that the people of the little town of Clayton have their high school, they have a pleasant future ahead. Through the process of developing their first big project, they learned the value of hand-craft, they saw the beauty which came as a result of utilizing the clay, the stone, and the growing things that surrounded them; they also realized the value of group cooperation.

The stadium and the tennis courts along with the spacious campus, afford many potential recreational outlets for the Clayton people, but something new is to be added. Plans are now being made for the installation of a swimming pool. A swimming pool would not only increase the recreational facilities of the school, but would also offer recreation to the community. Orders are still coming in for Clayton made pottery and wood carved furniture. The high school project gave the people of Northwestern New Mexico a new and adequate educational institution; it may also have paved the way for a pottery and furniture industry.



# PREHISTORIC PICTOGRAPHS OF THE SOUTHWEST



An ancient pictograph near Almagordo in New Mexico. It was made by Indians about 600 to 1200 years ago according to scientists.

By RICHARD K. THOMAS

• Deep in a remote sandstone canyon in Northeastern Arizona on the sheer rock walls are over a thousand remarkable examples of "modern" art. They represent some of the earliest mural paintings executed in pre-Columbian America. With considerable background in art and a more than casual interest in archaeology I have been able to study these paintings from a somewhat different angle than the average sightseer. As a temporary ranger at Canyon de Chelly National Monument during the summer, I have also had an unparalleled opportunity for study.

Canyon de Chelly and its branch canyon, Canyon del Muerto, are located near Chinle, Arizona in the middle of the Navajo Indian Reservation. They represent one of the richest archaeological sites in the Southwest. There are over two hundred cliff ruin sites in these two canyons and their branches alone. They are some of the oldest ruins in the United States.

Sometime before the Christian Era, a people whom the archaeologists call the Basket Makers, during their wanderings in search of water, food, and shelter, hap-

pened upon these canyons. What they saw looked good to them. Here were enormous dry caves in the sheer walls of the canyon, perpendicular walls which rose to as high as a thousand feet in some places. Adequate protection from enemies was provided and on the broad floor of the canyon flowed a river fed by the Lukachukais Mountains. Wild game abounded on the plateau above the canyon. At first they built only crude "lean-tos" in the dry caves and nobody knows when the first hunter-artist began to paint on the walls of the cave. Later they built circular pit-houses in the caves.

By this time their crafts were well developed. They wove beautiful baskets and sandals from yucca leaves. They must have taken pride in their craftsmanship for the existing examples of their sandals, show an unbelievable intricacy of weaving and a beauty of pattern which goes beyond a purely utilitarian purpose.

About six hundred A. D. a new people began to appear among them—the Pueblos—and coincidentally with this new strain, clay pottery made its appearance. Also about this time they began to build stone and adobe houses with rectangular rooms and three or four stories. They came to

rely more and more on their fields of maize on the floor of the canyon for food. Thus they could spend less time hunting and more time on their arts and crafts. They painted abstract designs on their pottery to make it more beautiful, they carved stone pipes and wooden flutes, they domesticated wild turkeys, not for food, but for the feathers to make cloaks. They spun wild cotton and wove it into cloth with tasteful patterns. Noticing the earlier attempts at mural painting they stood on the tops of their houses and with natural dyes began to seriously paint murals themselves. We do not know today whether these rock paintings, or pictographs as we call them, had a definite purpose or not. They may have been religious in nature or perhaps merely decorative—a sort of overflow of creative energies from the crafts.

I should like to describe my first impression of these pictographs as I wrote it in my diary at the time.

"After scrambling up the almost sheer cliff to a large ledge on which stood the first cliff-dwelling our party encountered, I stood in breathless astonishment to see a host of strange, semi-human figures painted on the pink rock walls above the ruins. They were in brilliant colors un-



Fig. 1.

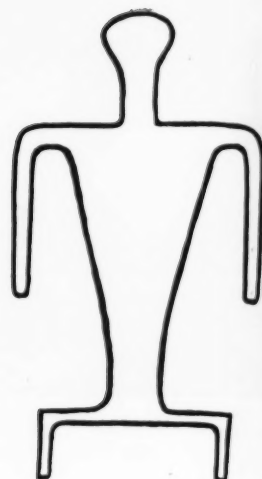
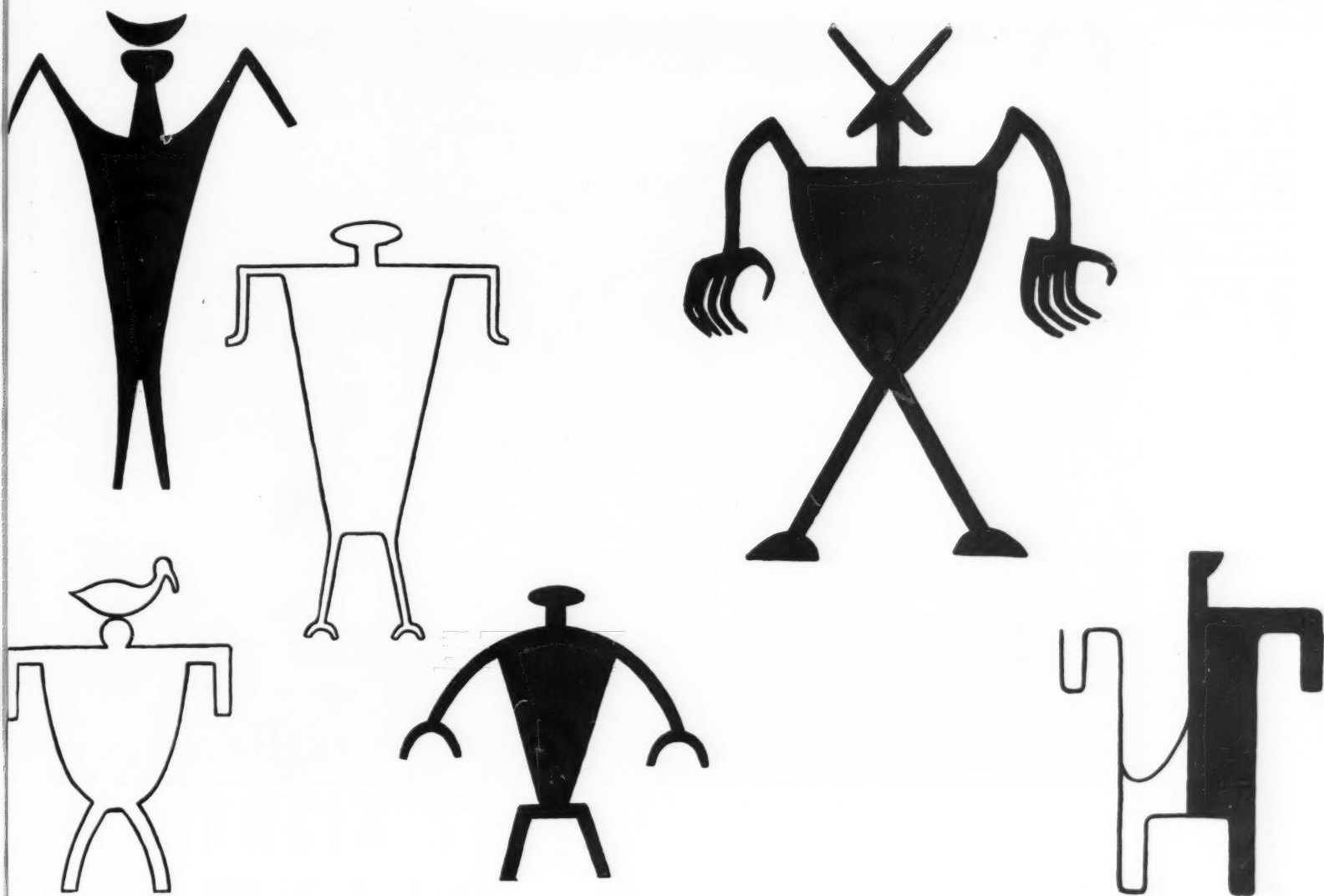


Fig. 2.





THE PREHISTORIC PICTOGRAPHS SUGGEST MODERN ART

faded by time—red, blue, and yellow with black and white added. Most of the figures had extremely broad shoulders, small knob heads, and rectangular or triangular bodies with stick-like arms and legs. Interspersed among them were strange symbols—spirals, zig-zags, and concentric circles. Although the figures were child-like in their conception, the execution was very precise and from an abstract standpoint the forms were quite pleasing. I was struck by the feeling of power and vitality these archaic figures possessed. One huge figure, painted in bright red, and perhaps meant to represent a god, had an animal-like head with horns and enormous clutching hands. Some of the paintings were not without humor. A bird sat sedately on one man's head and another had huge grotesque feet out of all proportion to the rest of his body, perhaps meant to be a caricature of some actual person. As we progressed from ruin to ruin we encountered paintings of animals, some distorted or exaggerated and others quite recognizable. There were antelope, coyotes, turkeys and in the most recent paintings, beautiful prancing horses with high arched necks. The latter were reminiscent of early Persian and Chinese paintings of horses.

In the days following, I spent many happy hours exploring both Canyon de Chelly and its branch canyon,—del Muerto, in search of pictographs. Every ruin offered new surprises. Some animals were painted in red or blue in the best "modern art" style and had elongated stream-lined bodies. In the figures of men there were endless variations of abstract shapes cleverly used. At Antelope House in Del Muerto, four graceful antelope painted in yellow ochre and white, bounded across the pink surface of the rock wall high above my head. Further up the canyon I discovered a scene representing the first Catholic priests, perhaps the very first Spaniards to venture into this country. Three priests in black cloaks and high hats rode in single file on horse-back. Behind them walked a line of foot soldiers."

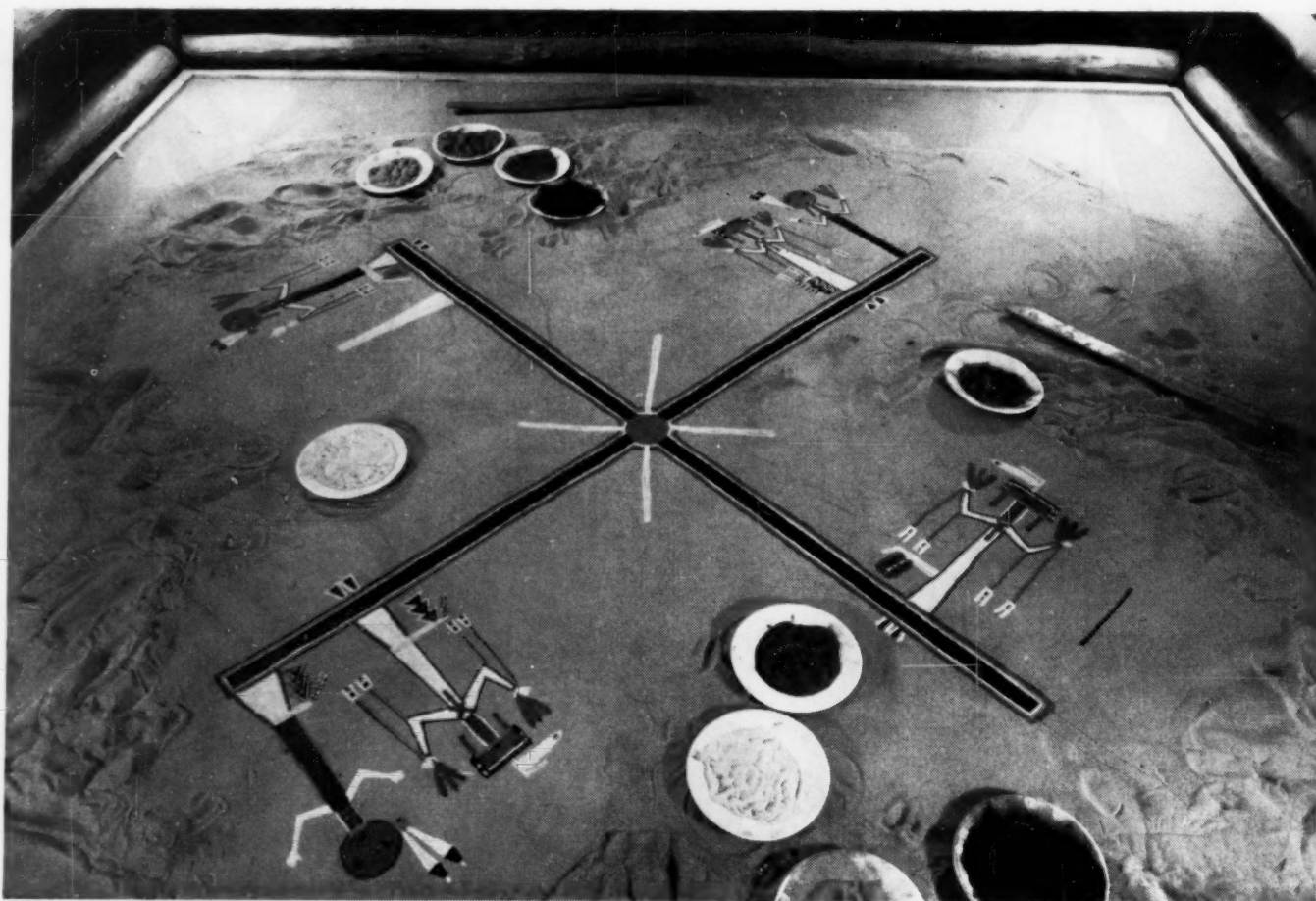
According to the dictionary the word "pictograph" means "a writing by picture. It conveys or records an idea or occurrence by graphic means without the use of words or letters." Figure 1, a Basket-Maker pictograph, undoubtedly conveys the idea "man" very well without the artist having gone to the trouble to draw an anatomically accurate man. Figure 2 in the same manner conveys the idea "running animal". In

some of the latest rock paintings there were signs that the pictographs were developing into pictures, some of the latter having been painted by Navajos possibly effected by European culture. The first geometric figures of the Basket Makers may relate to the figure designs woven into their baskets. This would explain why they are so angular. The bodies of some of the figures are reminiscent of pottery shapes. Tracing the evolution from Basket-Maker to Pueblo and on up to the latest Navajo painting we can learn much about the history of art and how it came to be.

These pictographs seems to represent an important American art heritage and could provide unlimited inspiration to modern artists and designers. It would seem that one of the reasons that the modern art movement in Mexico is so vital is that, as well as having drawn inspiration from European art, it is strongly affected by the ancient art of the Aztecs, Toltecs and Mayans. It has drawn much of its vitality from the archaic art forms of these first Mexicans. It is well known among modern artists that archaic art has more vitality than the subtler but weaker art of older and more highly developed cultures.



A partly completed sand painting made at the annual inter-tribal Indian ceremonies in Gallup, New Mexico, for exhibition purposes. Only Navajo medicine men can make sand paintings and every painting has to be destroyed before nightfall.



# NAVAJO SAND PAINTING

• The sandpaintings of the Navajos are part of their religious ceremonies which last from two to nine days. The paintings are made on the earth floor of the Hogahn. A layer of neutral colored sand is spread on the floor for the background of the painting. The colors for the designs are made from powdered sandstone, with the exceptions of the black and blue, which are made from charcoal and a mixture of white sand and charcoal. The colors used in the patterns are established by convention and represent directions, time of day, such as white for morning, blue for mid-day and yellow for evening. Black is night and the underworld. Colors also represent the male and female elements.

The different degrees of Power are shown in symbols that have been established by convention and are repeated in the same shape whenever they are used. Water is frequently shown as a black circle in the centre of the painting with the four holy plants emerging from it, or as a black bar on the west, with the plants and Yehs, (the Gods) with their heads toward the east. The Gods wear masks.

The ceremonies follow a definite pattern, the first four days are for purification of body, in the longer ceremonies. On the following days the paintings are made, a fresh one each day, and the suggestion is that the Powers enter into the patient and he becomes a part of them. Individuals who are disturbed in mind have ceremonies to restore confidence, as well as those who are sick physically. The Medicine Man gives the patient an herb brew with some of the sand from the painting in it. He picks up parts of the painting which he touches the body of the patient with and

*The museum of Navajo Ceremonial Arts, near the Museum of Anthropology, is devoted almost exclusively to the interesting art of sand painting. It is an ideal place to study and to see not only a real sand painting but numerous faithful reproductions of various patterns. They were usually made in series and are full of significant meaning to the Navajo and the scholar who has made a study of them.*

through suggestion the thought of harmony and beauty are established. When the day's treatment of the patient is completed, the painting is obliterated, as part of the ritual, and the sand taken outside, to the four directions.

The Medicine Man, through long years of training, is master of all the details of the ceremony. He is assisted in the preparations by trained sandpainters and others, who are selected because they are friends of the patient. The Navajos do not keep records of their ceremonies, in any form. They have a matriarchal form of society, in which the son of a man's sister bears a closer relationship to him than that of his own son, who is of his mother's clan, consequently the Medicine Man selects one of his sister's sons, whom he starts training when the boy is about six years old, although an apprentice can start at any age and use what knowledge he acquires, but it is the carefully trained Medicine Man who preserves the traditional form of the ceremonies, as the result of painstaking effort. As more boys are attending school, during the months when the ceremonies are usually taught, it is possible that the ceremonies will eventually be lost.





## THE GARCIA STREET CLUB

By NORMAN PEAR  
Las Vegas, N.M.

● A visit to the Garcia Street Club of Santa Fe would arouse the interest of anyone. Here might be seen a group of busy boys and girls enthusiastically engaged in chiseling and carving names in twenty-five inch chunks of two-by-fours. The story about this, as told by William Welz, the woodworking director goes something like this:

A lot of tourists come to Santa Fe. All of them bubble with the desire to visit the points of interest. So that they don't miss a thing, they approach a boy like Juan who is a typical member of the Garcia Street Club. Grinning at Juan, a tourist remarks, "Look at that charming little brown-eyed boy. Honey, come over here," calls the visitor. "Can you tell me what street the Palace of the Governor is on? Isn't he a shy, little fellow," says one tourist to the other? I'm going to give him a penny to buy some candy."

This kind of talk can become embarrassing to a fellow like Juan, especially when he is between the ages of six and sixteen. Maybe that is the reason the members of the Garcia Street Club are carving names, not their own but the names of streets into the blocks of wood furnished by a local dealer. Painting them blue and orange is the next step.

The markers, when finished, will go on

duty on the street-corners of Santa Fe. It is hoped by Juan and his friends that the street signs will be of some value to confused tourists.

The Garcia Street Club is not only a place where Juan and his friends work on signs in the wood shop; it is also the kind of club where the entire family can come to play. There are spaces for dancing, cooking, painting, leathercraft, and a number of other activities.

Since the opening of the club in February, 1946, a program has been carried on which has progressed in two general directions: A work activity group for the purpose of constructive recreation and a social play schedule.

The two forms of recreation have been utilized for the purpose of furnishing Santa Fe with a community program in which the entire family can participate.

One of the unusual features of the Garcia Street Club is the building itself. The structure is divided into three wings forming a U-shape. The design of the building is patterned after the Spanish-American adobe house. Flooring in the greater part of the building is constructed of bricks which have been treated with hot linseed oil, then polished with wax. The left wing is composed of the office and behind it a room used for dances. This room also con-

tains a stage to be used for informal plays. To the right of the offices is a work room used for drawing and painting. Here leather craft work is also carried on. Adjoining the drawing room and making up a part of the right wing is an exhibition room. Next to the exhibition room and also accessible to the drawing room is a fully equipped kitchen. In the rear of the kitchen is the woodworking shop.

The unique construction of the building together with the brick floors and the colorful children's paintings that decorate the walls of the workrooms furnish a gay and colorful setting for the social activities that take place at the club.

One of the popular activities of the club in which Juan and his friends participates is dancing. Popular dance steps as well as group dances are taught. Forming in the large hall or on the sunny playground outside the building, the oldsters teach folk dances to the youngsters, and the youngsters teach popular steps to the oldsters. Picture how proud Juan's mother is to see her son walk up to Suzie, bow politely, then ask for the next waltz. It all adds up to just one big happy community family.

Juan and his friends don't confine the play in their program exclusively to dancing. They take upon themselves other real projects. For instance, at times they gather around the piano and sing. Juan spends part of his time at the center taking piano lessons and practicing.

At other times Juan and his friends gather together to give plays that they direct and produce themselves. Even the costumes are made by the children. They also decorate the stage and build the scenery for their production.

Fiestas are also among the social events that take place at the Garcia Street Center. These activities are reminiscent of the annual Santa Fe Festival which is known throughout the entire country. All the family participates in the scheduled Fiestas. Colorful costumes, dancing, and plenty to eat are the features of the program. Food for the events are prepared in the club's kitchen.

Nothing is more enjoyable than eating and, as Juan might put it, "there is no better place to start telling about the work that goes on in our club than by starting in the kitchen." Mrs. Carlos Gilbert has been an active instructor in the art of cooking. Whether it is instruction in turning out a fluffy omelette, an appetizing brown betty, or perhaps, enchiladas con frijoles, the kitchen has always proved a popular place at the club for everyone.

Juan, as an active member of the club, has taken part in all of the day activities on the Garcia Street organization's agenda. First he signed the membership record of the club. Upon signing the record Juan pledged to help the other members and to cooperate with them in any way he could. He promised to care for the equipment furnished by the club as if it were his own.



# INDIAN CEREMONIAL DANCES IN NEW MEXICO

*Sleigh bells and ceremonial paint combine to give this San Juan Indian, shown at the left, the proper make-up for a dance. San Juan Pueblo, in Northern New Mexico, is near the site of the first Spanish settlement, San Gabriel. It was established in 1598.*

*A Jemez Indian hoop dancer doing this amazing feat at the inter-tribal Indian ceremonials in Gallup. Here more than 7,000 Indians gather each year in August.*



● Since 1922 an annual Inter-Tribal Indian Ceremonial has been held at Gallup, New Mexico, for three days during the middle of August. The purpose of this ceremonial is to bring the many Indian Pueblos, the Navajos, and the Plains Indians into closer contact and witness authentic Indian ceremonial dances and view the Indians most outstanding crafts work.

This unique celebration which is one of the most colorful celebrations in the world is primarily for the encouragement of Indian arts and crafts and the education of whites to the culture of the peoples.

Gallup, the Navajo capital, presents during this ceremonial dances by the Indians which could not be seen by the average traveler spending months visiting the reservations. Authentic costumes and music for the dances produced on primitive instruments add greatly to the color and effectiveness. In the exhibition hall is displayed

the best examples of all modern Indian arts and crafts and the visitor has an opportunity of collecting the finest products designed and made by the Indian.

In the past Gallup was one of the important trading centers of the southwest. Its old Pony Express building is still standing today. Now, too, it is an important trading center for the Navajo reservation to the north and the Zuni to the south, as well as to other tribes of the region. But greatest in importance to the Indian is the annual festival, the Inter-Tribal Ceremonial held in Gallup every year during the late summer. The impulse back of this goes below the economic level of trade to the more basic religious and social ones. Through this exchange of dance, music and religious ceremonial have come the understandings of peaceful relations for which the tribes of this region are known.



Tesuque Indian Pueblo, just nine miles out of Santa Fe, retains its aboriginal flavor in its dances. Among the best known is the eagle dance shown at the right.



Here, in the illustration at the right, Tesuque Indians with drummers and dancers are presenting the Buffalo dance. It is an ancient hunting ceremonial. These Indians cherish the dances of their forebears. The beehive like mound in the background is an outdoor oven similar to those to be seen in all Indian pueblos.

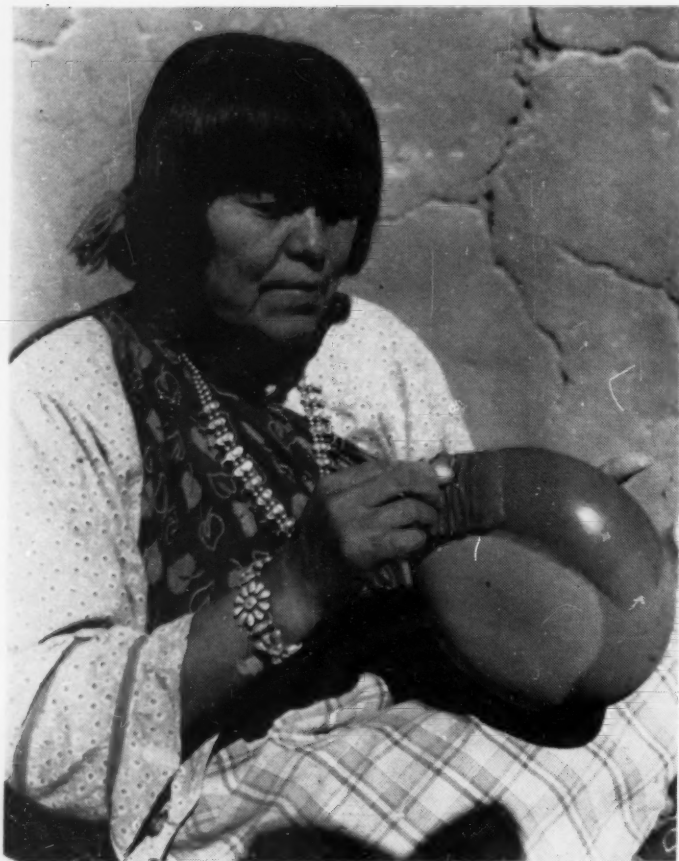


BRAVES AT GALLUP

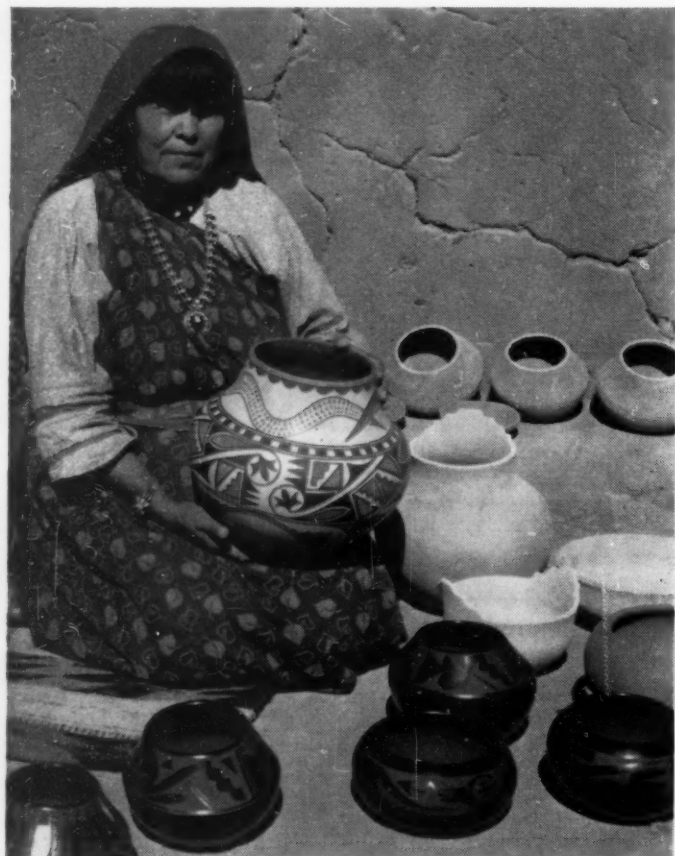
A PARADE OF THE ZUNI INDIAN MAIDENS WITH POTTERY



# INDIAN PUEBLO POTTERY AND MARIA MARTINEZ



AFTER THE POT IS SHAPED IT IS LEFT IN THE SUN TO DRY THOROUGHLY. THEN MARIA APPLIES A SLIP OF ESPECIALLY PREPARED CLAY TO THE ENTIRE OUTSIDE SURFACE WITH A PIECE OF BUCKSKIN. THIS SLIP IS RED WHEN APPLIED AND POLISHED BUT AFTER FIRING IT BURNS TO A BEAUTIFUL LUSTROUS BLACK.



WHILE MARIA IS FAMOUS FOR THE BLACK POTTERY SHE HAS ON OCCASIONS MADE THE LIGHT, HIGHLY DECORATED POTS SUCH AS MARIA IS HOLDING. THE GRAY POTS ARE ALL UNFINISHED, WAITING TO RECEIVE THEIR FINAL SLIP FINISHING CLAY.

• The art of the various Indian pueblos of New Mexico differ as much, or more so, as the language spoken. These differences are particularly noticeable in the pottery. The reason for this lies in the same conservative nature that has made each pueblo hold to its own language and respect individual effort in artistic endeavor. Aside from variations growing out of the use of different clays, and pigments obtainable in different localities, the sources of designs seem to be as geographically different as the physical properties of the various pottery.

How the many pueblo pottery designs originated is still a question to be answered, but their distribution and use is so well known by students of Indian culture that they constitute a key to chronological events from the present to the prehistoric past.

Among the American Indians, pottery making has always been the work of women. Their designs are passed on from mother to daughter. Sometimes they may be given away to a friend in another pueblo where their use is legitimate. Plagiarism is rarely practiced among Indian potters. A study of Indian pueblo designs shows that the patterns are made up of a very few basic elements combined in countless ways. The art was never static. Modifications have gone through the stages of realism and conventionalism. It becomes simple to the student to recognize, in fundamental motifs, such elements as birds, clouds, plants and animals.

There are numerous living pueblo potters who are creating products of real quality today, but it is doubtful if any Indian of the past or present has ever surpassed the work of Maria Martinez who is shown in the illustrations on this page and on the cover. Maria has produced genuine masterpieces of ceramic art. One marvels at her ability to make so much work of quality with so little in the way of materials. She sits out-of-doors on a Navajo rug spread on the shady side of her adobe house. Very few tools are before her. No potter's wheel is there to make her pieces true, but the touch and eye of Maria seldom fail. She has been known to make as many as ten bowls in three hours, the average diameter of which being about seven inches.

After a piece has been thoroughly sun-dried, great care is given to the improvement of the surfaces. There are many steps to be taken before the piece is ready for firing. This is most important for much depends on the judgment of the person who does the firing. The operation usually takes place in the back yard on any clear spot which is level and has been kept dry. Maria has discovered a method of producing the lustrous blackware for which she is so famous. Work such as that of Maria's and other living Indian potters is the result of a personal or tribal style which was closely adhered to by ancient tribes. The Indian pueblo Indians of New Mexico may have been more closely allied to each other than they were to other nations, but they still retain their complete individuality.

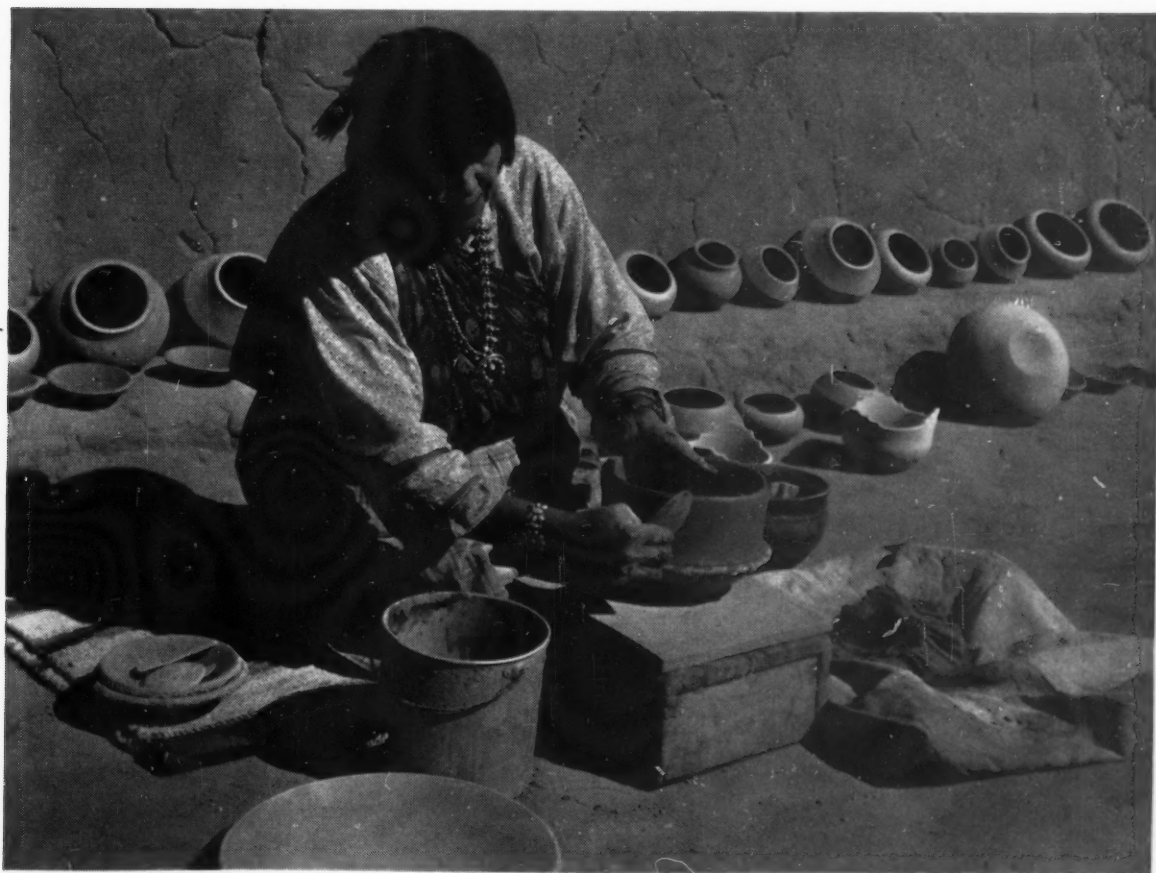


# MARIA MARTINEZ

OF  
SAN ILDEFONSO  
INDIAN  
PUEBLO

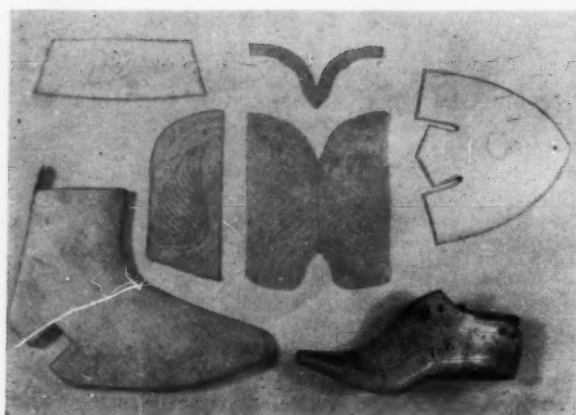


THE POTTERY IS SHAPED ENTIRELY BY HAND. MARIA, WORKING WITH HER FINGERS AND A THIN, FLAT, SLIGHTLY CURVED PIECE OF STONE, RAPIDLY SHAPES THE POT TO THE DESIRED FORM.

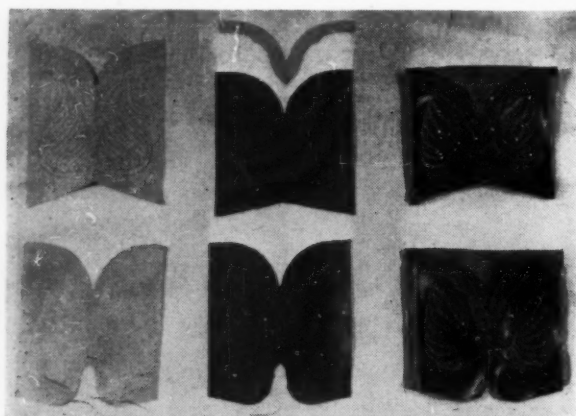


THE SIDES ARE SMOOTHED OFF AND THE WALLS ARE MADE OF EVEN THICKNESS. THE WORK IS DONE VERY RAPIDLY DESPITE THE SKILL DISPLAYED IN THE FINISHED PRODUCT.

DESIGN: May-June, 1947/19



Paper patterns for counter and heel piece, collar, top proper, and vamp. At left is a crimping board used in shaping the vamp to better fit the last and at the right is a typical boot last.



Above, top backs as cut from leather and stitched. Below, top fronts as cut from leather and stitched. A lining of sheepskin is usually used as a stiffener as indicated in each case here. Top leathers are usually of vici kid often in bright colors. More expensive boots have tops of kangaroo.



Leathers for the counter and toe box are cut from heavy hard leather. The heel piece, vamp, and lining strips are cut of soft leathers. Upper right illustrations show vamp lining and vamp after crimping on crimping board.



Illustrating method of stitching. This is tedious work, taking considerable time. Usually, the more rows of stitching, the greater the cost of the boots. Some boots have as many as five rows of stitching. Silk thread is generally used for this purpose although nylon is coming into general use by some bootmakers.

## MAKING

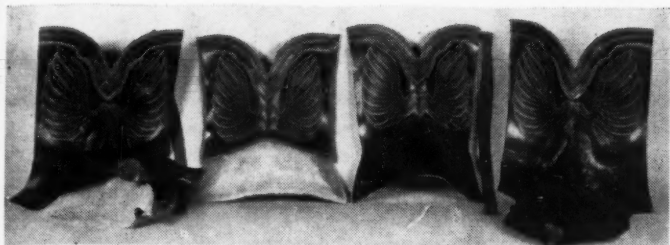
# Cowboy BOOTS

• Throughout New Mexico and the Southwest there are small shops where skilled craftsmen make boots to supply the demand by ranchers and their cowboys with beautiful as well as serviceable hand-made boots. As a general thing their trade is what might be called a confidential one. Each employing specially developed techniques to the usual process of bootmaking which distinguishes his boots from others.

The pictures shown here were taken in the shop of Marilo Antuna, an outstanding bootmaker of Las Vegas, New Mexico. Mr. Antuna specializes in custom built boots with emphasis on comfort in wearing. Contrary to common belief, derived from experience with ordinary store bought boots, the cowboy boot can be entirely comfortable. Antuna is also an expert in fancy stitching.

Essential equipment in bootmaking besides the usual leather-working hand tools is simple; a pair of lasts, a crimping board, and a sewing machine. Essential measurements are four; at the ball of the foot, the instep, the high instep, and the girth of the foot from the heel to the high instep.





Vamps, linings, counters, and heelpieces have been sewn on and the tops are ready for assembly. They are sewn together wrong side out in order that the seam will be hidden in the finished boot. A strip of soft leather is sewn with the seam to control the threads.



This illustrates a top after sewing but before turning and one that has been turned and stretched to shape. A small piece of the piping strip was left untrimmed to show its appearance in the turned top. At the right is a top stretcher.



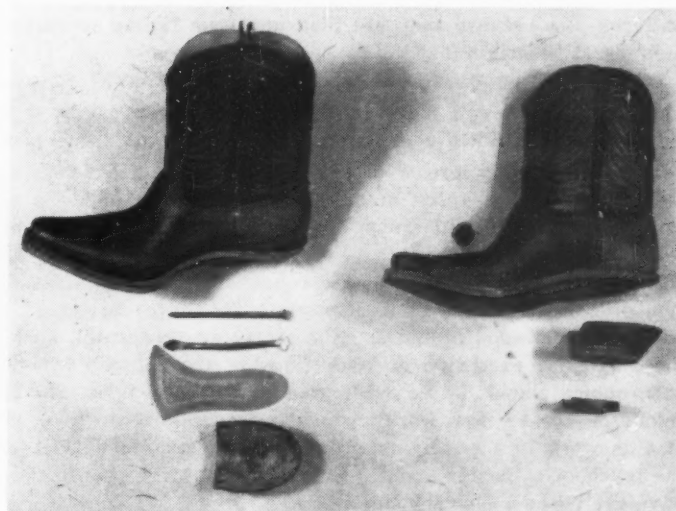
An insole of strong leather is then put on the last and the top is stretched and nailed in place. The toe box is placed between the lining and the outer vamp.



The upper is then sewed by hand to the insole along with a strip of leather called a welt to which the outer sole will be attached.



A steel shank is attached at the arch. Many operators use heavy nails that have been flattened at either end and curved, others use shanks that have been made for the purpose by their dealers.



After the shank has been covered by a piece of leather and the curve of the arch shaped to satisfaction, the top sole is attached by stitching to the welt, nailing at the heel and pegging with maple pegs at the arch. Maple pegs are more satisfactory than iron nails since they do not rust and moisture from the foot keeps them expanded and tight. Heels are added by most bootmakers as a unit. Some still prefer to build them up on the boot, a layer at a time.



Pegging is one of the more difficult phases of bootmaking. Since the peg must be extremely tight, it is necessary to completely drive it with one blow.



Finished boots with lasts removed.

## NATIVE ARTS

(Continued from page 3)

profound interest, and, among other things, they have influenced the schools to give opportunities for the latent talent of these peoples to find expression. We must take pains to encourage the heritage of these peoples where it is strong and lovely; and discourage it where it is weak and degenerate; but we must not cramp their freedom by forcing them to a blind copying of old patterns just because they are pleasing, thus failing to encourage their creative originality.

But this article is no brief for a program of patronage. These remarks are a mere reminder of our responsibility, while we consider specifically examples of the work of these peoples.

The outstanding creative work of the Spanish-American is ecclesiastical. The *santos*, or carved and painted saints, characterize every Spanish community, being used in the churches and the homes. These show the influence of the somber, ascetic mysticism of the Franciscan order, and are represented in conventionalized, symbolic, rather than realistic style. They are carved of wood or painted on wood or hides. The colors are generally dark with the particular exception of "Our Lady of Guadalupe" who wears a turquoise shawl dotted with gold stars. She is a new *santo*, belonging to the new world, which may account for this. Much of this work is a purely traditional creation. Some of it shows the touch of a master-artist. But very few of the *santo* painters have ever been known by name.

Wood-carving was under the influence of tradition; often a matter of a convention applied almost unconsciously to an object of utility. It came into aesthetics in the chest and in some of the church *vigas* (ceiling beams), as well as in the *santo* when in the round. Church altars were often highly decorated with ornamental wood-carving. There are a few examples of unusual and interesting stone-carving.

In the higher talents of the Spanish-Americans, but in the realm of crafts, are to be found the woven blanket and the woven and embroidered *colcha*, or bedspread. Designs in weaving are mainly limited to stripes or simple geometric shapes. Colors of the vegetable dyes are often very fortunate in richness and pleasant blending. The homespun wool was soft and smooth. Designs in the embroidery of the *colchas* get away from severity in flowers and birds and designs that suggest Persian or other remote background.

Tin work developed among the Spanish communities after tin was brought into New Mexico. *Santo* frames and candle sconces are still being made and are finding a popular market. Scallop and resoussé characterize the decorations. Often the tin is painted.

In general the Spanish-American creations follow the convention of Spanish art. Very little of the influence of the new contact with the Indian appears. There are occasional signs of this such as in the zig-zag motif and possibly in the shape of the top of the belfries and gate-ways which may be an imitation of *tablita* worn on the woman's head in the pueblo corn dance.

While the Indian followed convention and tradition, much of his art expresses originality and creative genius, within the limits of this conventionality. Possible influences previous to his arrival in this country have never been positively traced. The Indian's origin is unknown; though it is generally conceded that he came in successive migrations from the old Asiatic world.

It is in the Southwest that the Indian has been the least disturbed from his natural habitat and customs. The Pueblo Indians still occupy their pueblos and the architecture with some Spanish adaptation is not greatly changed from the original. Taos comes the nearest to the old type, with five stories, irregularly and effectively terraced. Architecture was in the realm of utility-art here, rather than of aesthetics, though the latter predominated in parts of Central America. Excavations at Chaco Canyon, New Mexico, show superb masonry.

In the Southwest, we find prehistoric pueblo pottery; in fact, it appears that pottery-making was an independent invention of

the pueblo people. Earlier than pottery, basketry is found to have existed. We even find a few remarkable examples of ancient weaving of fabric from wild cotton, with intricate geometric designs in different colors.

The following is a suggested theory of the pottery development: The earliest pottery was undecorated, then came incised designs. Then pottery was made with a whitish grey slip and painted in black or brown. While pottery was made all over the pueblo area mainly New Mexico, this was divided into separate areas in which particular motifs predominated characterizing each area. Each of these smaller areas, after a long time, developed the use of certain colors, and designs became more and more characteristic of the localities. The highest stage of this art was reached about the time, or shortly before, the Spaniards came. Today each pueblo has its particular style of pottery, much of which is very attractive. But the intricate detail of the elaborate geometric design is no longer followed. The pueblo pottery has always been made in graceful shapes, and has shown the best principles of design. Animals and geometric figures predominate. There has been almost none of the grotesque motifs or shaping which appears in much of the pottery from Old Mexico. Ceremonial pottery is decorated with symbolic designs; but never the utility pottery.

The making of the woolen blanket and silver work have been learned from the Spaniard, yet the Indian has adapted these to his own culture. Both of these arts have become a specialty of the Navajo Indian. The Hopi is also a fine weaver. A few Navajo who are now about eighty years old remember their first knowledge of silver work. An old woman tells how a Spanish man came to their camp and to others, carrying a cane with a silver top, and taught the men how to make bracelets. The Navajos then began to make belt ornaments known as *conchas*, and necklaces representing the squash-blossom, which with the bracelets and rings are the outstanding silver products, though many other interesting articles are made.

Of the aboriginal arts of the Indian, it is gratifying that basketry is not dying out. A number of tribes are still making attractive baskets.

The Indian "dance" is still a ceremonial in the Southwest. The Navajo sandpaintings are made in this connection; often as part of an eight-day "sing". The sandpainting is a remarkable example of the combination of symbolism and aesthetics. The mythological gods are represented in anthropomorphic symbolism in lines made with colored sands on a brown sand background; and in these paintings the design element is superb. Until recently superstition required that these be made only in the rituals, in which they had to be destroyed the same day as made, which definitely limited the white man's knowledge of the existence of this expression of artistic genius.

The traditional costume of the Indian "dance" as well as the whole ceremony illustrates this genius of the Indian in all its phases. The pattern of the dance, the decorative moccasin, the effective use of beads and ornaments of silver and abalone shell, the careful selection of detail in symbolic scarf embroidery, fringe and feather and arm-band, and most of all the beautiful symbolic mask of the Zuni, Hopi or Navajo, mark his unfailing fine sense of the artistic. Besides the unity of the music of the chorus, the rhythm of the step and tom-tom, and the colorfulness and detail of the costume, there is a further element of movement that ties in to complete the hypnotic effect. Though the spectator may know nothing about the meaning of the dance he is caught in the spell.

Perhaps we can never understand, fully, or take into our life entirely the artistic expression of our Indian predecessors in America, but we are gradually finding ways of checking our tendency to spoil and eliminate this expression, and are finding ways to adapt these products into our lives and to help the Indian find new ways of expressing his talent.

We must get beyond the coddling of these people as we would flatter a child and the admiring of their work solely for its quaintness. We must also get beyond the mere fascination of the exotic which we are surprised to find within our boundaries.



# DESIGN

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ENTRY  
DEADLINE  
AUGUST 31, 1947

# The Haeger Awards for ceramic design

*Sponsored by The Haeger Potteries, Inc., Dundee, Illinois  
as part of the company's 75th Anniversary Celebration*

## \$2,000 IN CASH AWARDS

	VASES OR LAMP BASES	*CONSOLE SETS OR FIGURINES
1st Award	\$500	\$500
2nd Award	200	200
Merit Award	100	100
Merit Award	100	100
Merit Award	100	100

\*For the purposes of this competition, "console set" shall mean a bowl, flower block or candle stick.

**ELIGIBILITY**—Anyone in the United States, except employees of The Haeger Potteries, Inc., its advertising agency, judges and members of their families.

**OBJECTIVES**—To provide an opportunity for art students, professional artists, and ceramists to submit pottery or drawings for selection by the jury on the basis of excellence of design suitable for mass production. Award-winning entries will become the property of The Haeger Potteries, Inc. In addition to the Award winners, Haeger may wish to purchase other design entries at regular designers' rates, if the artists wish to sell such pieces.

**JURY**—The following independent experts have been appointed as jurors for The Haeger Awards:

### Chairman:

DR. DUDLEY CRAFTS WATSON,  
*Chicago Art Institute*  
MARY ANDRES, *Pottery Buyer, Chicago, Ill.*  
MARION LAWRENCE FOSDICK, *New York State College of Ceramics, Alfred, New York*  
MAIJA GROTTELL, *Cranbrook Academy of Art, Bloomfield Hills, Michigan*  
BEATRICE WOOD, *Ceramist, Hollywood, Calif.*

**ENTRIES** . . . should arrive at The Haeger Potteries not later than August 31, 1947 and will be judged September 8, 1947. Entrants may submit as many ceramic pieces or designs in either classification as they wish. Each entry should be accompanied by a Haeger Award entry form. For Circular of Information and Entry Forms Address The Haeger Awards, The Haeger Potteries, Inc., Dundee, Illinois.

THE WORLD'S LARGEST  
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## WINNERS NAMED IN MOSS ROSE DESIGN COMPETITION

• Announcement of the winners in a national competition for woven textile designs, sponsored by the Moss Rose Mfg. Co., Philadelphia, Pa., has been made by Berthold Strauss, president of Moss Rose. This follows the judging last Tuesday of close to 200 entries, representing 45 schools, at the Hotel Biltmore, New York.

Winner of the \$500 first prize in the contest, which was limited to designs suitable for weaving on a jacquard loom, and open only to students in U. S. schools, is Mrs. Yvonne Delattre of Drexell Hill, Pa., a student at Cranbrook Academy of Art, Bloomfield Hills, Mich. The \$300 second prize was awarded to Viola Z. Fortomarov, a student at Syracuse University. The three third prizes of \$100 each go to Mrs. Lily Micheal of New York City, a student at Columbia University; Elinor Wightman of Saybrook Point, Conn., a student at Rhode Island School of Design, Providence, R. I.,

and Edith L. Willgoos of Wethersfield, Conn., also studying at Cranbrook Academy of Art.

Although no honorable mentions were originally planned, the jury was so impressed with the many fine designs submitted that it was decided at the jury meeting to award five of them. The five students awarded honorable mention are: Harry Schulke, Cranbrook Academy of Arts; Mrs. Antoinette Prestini, Cranbrook Academy of Art; Ted Stone, Society of Arts & Crafts, Detroit, Mich.; Jean Lutz, Moore Institute of Art, Philadelphia, Pa., and Calvin C. Holmes, Institute of Design, Chicago, Ill.

Members of the jury included Richard F. Bach, Dean of Education, The Metropolitan Museum of Art, New York; Royal B. Farnum, Chairman, National Conference of Schools of Design, Providence, R. I.; Edward J. Wormley, Industrial Designer, New York; Joseph Mullen, President, American Institute of Decorators, New York; Jack H. Per-Lee, Vice-President, Lord & Taylor, New York; Ralph E. Camp, Merchandise

Manager Fashion Home Furnishings, Bloomingdale's, New York; Berthold Strauss, President, and Alfred Auerbach, Alfred Auerbach Associates, New York, who acted as official advisor.

In commenting on the entries, Mr. Strauss had this to say: "I was extremely pleased to observe the high calibre of the designs submitted to this competition. It indicated both a natural wealth of design talent among the student body and also an extremely high level of competence among the textile and design schools of the country. There was a diversity and a range to the expressions that made it clear that schools are allowing students considerable latitude, with the result that natural versatility is not being hampered. We were so encouraged by the success of the initial competition that it is quite certain we shall make it an annual event."

Details for the subsequent utilization of the winning designs will be announced later.

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